

Corruption and renewal

By Felix Gilbert

J. G. A. POCKOCK:

The Machiavellian Moment
Phrening Political Thought and the
Atlantic Republican Tradition
602pp. Princeton University Press.
£11.80 (paperback, £6.10).

Let it be said straight away that *The Machiavellian Moment* will be essential reading for historians, political scientists and those interested in historical methodology. J. G. A. Pocock himself assumes responsibility for the title, which is indeed fitting, but this becomes apparent only after one has read the book. In Professor Pocock's view Machiavelli has achieved an eminent position in the development of political thought because of the crucial character of the problem which he persistently pursued: the problem of infusing new strength into a disintegrating political society and of renewing republican virtue when it was succumbing either to adverse fortune or to corruption.

The importance of this theme ought not to be denied, but Machiavelli's commendation of republican virtue is only one side of his thought, which touches upon many different aspects of political behaviour: the search for laws which might make politics a science, and the problem of the relevance of political precepts for concepts of moral action. The "evil Machiavelli" who subordinated moral considerations to effectiveness was the figure whom the people of the sixteenth century regarded with horrified fascination.

But the devilish "old Nick" makes no appearance in *The Machiavellian Moment*; of course Professor Pocock is aware of the selective nature of his approach and states frankly that "there will be aspects of Machiavelli's thought in *The Prince* not dealt with here". The reader should not expect what the title might lead him to assume: that Machiavelli was the only political thinker who was concerned with the problem of corruption and renewal, or that the book will deal with the relation of morality to politics or the possibilities of a political science—beliefs with more than a segment of Machiavelli's thought.

Misunderstanding of the book's

intent is particularly dangerous because *The Machiavellian Moment* does not fit smoothly into any of our scholarly compartments. Although we get some account of politics in Renaissance Florence and then in Stuart England, this is not an historical book in the sense of a study concerned with the description of political events and actions. The book dwells in the sphere of thought. But this again does not indicate its character: it is not a history of ideas. Historians of ideas, as Professor Pocock quite correctly states, are interested "in the relation between ideas and events, thought and experience", and he is not concerned with these relationships; although a reference to events might be necessary in order to explain an allusion, they do not pattern the structure of the world of political thought. Still less is this a work of intellectual history: if the development of intellectual history is viewed as dependent on the impact of the interests of social groups and classes.

Consciously or unconsciously the author challenges the emphasis which in our times scholarship places on economic changes and on social structure and social geography. The subtitle "Florentine Political Thought and the Atlantic Republican Tradition", indicates that Professor Pocock wants his work to be a study in the history of political thought. However, the sharp line which he draws between what he is doing and what political historians, historians of ideas or intellectual historians are doing, advertises his intention to treat political thought in separation and isolation from all other fields.

Professor Pocock gave a theoretical justification of such an approach some years ago in his essay "Languages and Their Implications: The Transformation of the Study of Political Thought", in which he explained that the proper area of the historian of political thought is the study of the language of politics or of the "rhetoric of politics", and that the particular methodology needed for such an investigation gave the study of political thought its distinctiveness and autonomy. This is very different from the traditional procedure in this field: neither is the study of political thought treated as a history of individual thinkers whose life experiences explain their contribution to the develop-

ment of political thought, nor is political theory examined for its underlying philosophy. According to Professor Pocock, common political rhetoric creates a common political ethos, a distinctive political culture, a history of political thought and action which is different from other periods which speak a different political language.

This points to a further difficulty for which the reader must be prepared: the book is not easy to read. Perhaps this was unavoidable because the method which Professor Pocock assigns to the historian of political thought is a close textual interpretation of the political writings that are his sources. This interpretation has to solve a number of tasks. It has to establish the relationship between the issues with which the writer is concerned and the language in which his concern is expressed, and it must show the relationship of the language of a particular writing to the political rhetoric of the time. An analysis which without obscuring the divergent aims of different political writers, tries to establish the linguistic and conceptual system common to them, must lead on to a high level of abstraction. Ambiguities—to use one of Professor Pocock's favourite terms—are inherent in the approach which assumes that concrete individual facts, if embedded in the language of political discourse, become inextricably combined with abstract general concepts.

This connection can be shown only by careful reading of a text, from sentence to sentence, almost from word to word, and it can become evident to the reader only by making him a participant in such detailed textual study. This is a book to which the reader must give uninterrupted, close attention. This task is amplified by the style of the book: it is terse and complex. The terseness was probably necessary in order to keep the book within a manageable size. I feel less sure about the need for complexity of style.

When Professor Pocock turns from textual interpretation to summarizing statements he writes sentences of impressive and brilliant simplicity. There are few scholars, I suspect, who would not like to have written what Professor Pocock said about Greek histori-

graphy: "It was, after all, Greeks who pioneered the writing of history as what it has so largely remained, an exercise in political knowledge—an intellectual story of how men's action produces results other than they intended."

Professor Pocock does not seem unaware that there are limits to what he can ask from his readers. He frequently inserts clarifying and summarizing statements, particularly at the beginning or end of chapters or sections. They fulfil an important function because they show that, despite his covering a span of many centuries, the book forms a unit. It has a thesis which is new and original, namely that from the fifteenth to the end of the eighteenth century a common political language was used, at least among those who lived in societies which gave their members the possibility of active participation in politics. This was a language in which the concepts of virtue, fortune, and corruption were crucial, and since these concepts, whether rightly or wrongly understood, were derived from classical political sources, the term civic humanism is accepted by Professor Pocock as appropriate to designate the mood of political thought in early modern Europe with which his book is concerned.

This view, that from the fifteenth to the eighteenth century, civic humanism was an important factor in political thought, implies some readjustment of views commonly held. With the exception of the brilliant but unique figure of Machiavelli, who wanted to separate political behaviour from Christian morality, the political thought of the Italian Renaissance has been considered as closely tied to its own time as an integral element in the intellectual climate of the period, but its importance and influence seem to cease when history moved away from Italy to other regions, or, Europe. Professor Pocock presents a much more positive evolution of the political thought of the Italian Renaissance. The political writers of this period are presented as the creators of the political language of civic humanism, and it is argued that this political rhetoric remained in force until the eighteenth century, shaping even the beginnings of American political thought. Professor Pocock's book, therefore, raises

the question whether even at the sixteenth century the Renaissance Europe and the English speaking world remained intellectually more closely together than is usually assumed. More than 450 pages of *The Machiavellian Moment*, in parts, are devoted to the study of the political thought of the Renaissance, and to a detailed study of the importance of the theory of civic humanism for the English and American political thought of the eighteenth century. The briefest first part, which means to establish "the conceptual background" of the entire work, also of unusual interest. This Pocock discusses here, namely, which he has touched in previous essays: the transformation of the concept of virtue from its original meaning to a new one, and the past for asserting through whether by following the path of former generations or by relying on their own experiences or on those of their immediate ancestors.

However, such a relationship in the past is not yet history. History requires that the events of the world be regarded as more than isolated individual human actions, that they are connected with a meaning, or at least have an end. Action and events on the one hand must be viewed as being part of a cause of preceding or following developments in order to enter the past with the character of history. The triumph of Christian history created a difficult problem for the evolution of a historical method because although the progress of an Apocalyptic and messianic narrative with Christian view, an attempt to give definite sense to the sequence of human events was unthinkable because it was a limitation of God's sovereignty. The genesis of a new outlook, therefore, became a necessity with the process of secularization.

Professor Pocock's discussion of the development involved in the origin of a historical outlook is one of the greatest intellectual achievements of his historiography. It says that most of those who are interested in this field find the treatment of this subject jumping from one historical period to the next—unusually clearly, such studies ought to be organized around the function

the changes in function which historical literature and scholarship has undergone in the past four centuries. Such an approach, in dealing with the developments in the seventeenth and eighteenth centuries, will probably have to place great emphasis on the institutional setting within which history was taught. In the nineteenth century the impact which a wider audience had on creating new forms of presentation, a new form of history, deserves more attention than it has had. Professor Pocock's notions about the transition from the idea of a useful past to the idea of history can be considered as a satisfactory treatment of the history of historiography.

For such a purpose, however, Professor Pocock's research will have to be expanded and led beyond the point where he breaks off. The question of the development of a truly historical outlook is left in abeyance when secularization is interested in the surrounding world, produced a new, more positive attitude to the past and increased interest in political activity, and created a political language.

Professor Pocock considers this to have been the great achievement of the political writers of the Italian Renaissance, and he justifies his thesis with a detailed treatment of the political writings of this period. I have no doubt that readers will find this part of the book "the greatest possible use". Numerous Florentine and Venetian political treatises and memoranda—often printed only in rare old editions—are now made more widely known, at least in their main features and aims. One might wonder whether Francesco Vettori might not have been disappointed with the character of history created by the triumph of Christian history. The evolution of a historical method because although the progress of an Apocalyptic and messianic narrative with Christian view, an attempt to give definite sense to the sequence of human events was unthinkable because it was a limitation of God's sovereignty. The genesis of a new outlook, therefore, became a necessity with the process of secularization.

But Professor Pocock does not intend to give us a balanced survey of the political ideas of Italian humanism but to establish that complex of concepts and ideas which were central to the thought of the Renaissance political thinker. This is a concern with the question "whether the *virtu* could and should be held stable in time". This question makes sense only in the framework of a self-determining society, it is, it presupposes "a republican vision of history".

It became an issue of great urgency at the end of the fifteenth century when Florence, an external danger and internal division, was in danger of losing its possibilities for autonomous action. In the political discussion which then developed, the key words which for Professor Pocock formed the essence of civil humanism are liberty, its corruption with the passing of time, and its renewal.

It is certainly true that the problem of maintaining strength and stability was the primary concern in the thinking of most Florentine writers—whether oligarchs or democrats—and their interest in the constitution was dominated by the question whether the famous Venetian stability was the result of a perfect political order or was paid for with the loss of freedom to a small, elitist group.

According to Professor Pocock the most profound student of this problem was Machiavelli. Pocock's *Machiavellian Moment* is that particular point of time when it will be decided whether decline will continue to extinction, or whether renewal of a free political life will be obtained. This is the question with which, says Professor Pocock, Machiavelli was dealing in his writings, or at least in *The Prince* and the *Discorsi*. Machiavelli's "originality" is that he is the first of deplimented politics and Machiavelli's *Principe* is "the greatest of all theoretical explorations of the politics of innovation".

What this implies is, that the answer for renewal comes only from the past.

STAGE: INLAND 98. ABROAD 7p
The book is available in paperback and hardcover. The paperback is £6.10 and the hardcover is £11.80. Both are available from Routledge & Kegan Paul.

when political activity is nearing complete disintegration. Because only then can the life of society be placed on an entirely new basis. Such an innovative renewal requires virtue, which needs to be possessed by those who attempt the renovation of society—whether an individual or a group—and which must be developed in all those who will be members, that is, citizens, of the renewed society. The innovator must have virtue of extraordinary strength because the presupposition of renewal is complete disintegration, that means a moment of utter weakness of all those forces and factors which can resist the blows of external force, and which might hold men back from the corrupting seductions of tyrants. If social disintegration is the hour of virtue, it is also the hour of disaster. The political innovation of a politicized version of Original Sin. The message that the only remedy for corruption is complete innovation is considered by Professor Pocock as Machiavelli's most original and most important contribution to the civic humanism of the Renaissance.

I have doubts about this interpretation of Machiavelli's thought. I must confess that I am sceptical about the modern tendency, particularly strong in Anglo-American scholarship, to adjust Machiavelli

to the morality of modern academic politics: a figure of high idealism though of a slightly murky practice. All the attempts—and they go back to the eighteenth century—when Machiavelli's moral counsel were only means to a moral end, end to suggest that Machiavelli found no pleasure in demonstrating that before the power of force the thin walls of religion and morality collapse, seem to me futile and misleading. But this view is perhaps intuitive rather than subject to rational proof. Also it should immediately be said that, although Professor Pocock's view of Machiavelli shows traces of the tendency to reduce Machiavelli to a virtuous republican, he is never implying that there are not also other facets of Machiavelli's thought.

My doubts about Professor Pocock's interpretation of Machiavelli's thought are not only general but also specific. It is the concept of the innovator which, in my opinion, does not bear Professor Pocock's interpretation. He writes that "innovation is the theme" in the sixth chapter of *The Prince* and that here "the political innovator has substituted itself for the category new prince in the sense that it is more comprehensive and capable of greater theoretical precision". But Machiavelli has different words for the "innovator". He is an "innovator", but he is also called the "introducer", that means he brings "nuovi ordini", but the "nuovi ordini" may be merely changes of existing laws, as the reference to Savonarola at this place indicates.

Sometimes Machiavelli may have envisaged an entirely new organization of society, which would generate political virtue in its members and give them the possibility of demonstrating this virtue.

But sometimes he thought only of a constitutional reorganization which would shift power from one group of society to another. Moreover, he regarded as the crucial problem in political organization not innovation but reversion to the original constitutional form. That Machiavelli thinks not only of creating a social body, new in spirit and form, can be deduced from Chapter 19 of the first book of the *Discorsi* where Machiavelli considers "rimovare a poco a poco".

Professor Pocock would have some justification to argue—as he suggested in his essay "Languages and Their Implications"—that we have to deal not only with what an author "meant to say" but also with "what he was taken to have said". Briefly, Professor Pocock would say that Machiavelli was taken to be a representative figure in civic humanism, as such he was chiefly concerned with the question how virtue could be revived in a corrupt society, and innovation was for him the highest task that could be achieved by political action. But here it must be said that for many Machiavelli was a unique figure, not the representative of civic humanism. What most people saw in him was the villainous Machiavelli pardoning murder and recommending a diabolical for the sanctity of ends.

The more politically minded found in Machiavelli's writings, with their emphasis on the need for an aggressive power policy and with their doctrine of the interest of the state, the germ of a realistic political science. Quite consciously this part of Machiavelli's legacy is disregarded by Professor Pocock. Not unlike his procedure in the first section of his book where he develops the idea of history only to the point where they implied the creation of a new political language, he also selects from Machiavelli's intellectual legacy only one strand—the intermingling of his ideas with those of civic humanism. The pursuit of this strand leads him to England and the British colonies in North America.

It seems astounding to maintain that doctrines developed to and for the urban society of the Italian city republics should have any bearing on a strongly agrarian country with powerful elements of a feudal past—that "republican and Machiavellian ideas" should become dominant in the environment dominated by monarchical, legal and theological concepts". According to Professor Pocock, however, there were links which made the transplantation of Machiavelli's civic humanism into the English social milieu possible. In addition to the existence of a strong Aristotelian tradition which created a common terminology there was to English society a strong impulse to a *virtu activa* or *virtu civica*.

It was crucial, however, that in seventeenth-century England we also find the apocalyptic element which demanded a complete innovation of society and which in Savonarola had given Florentine political thought a new intensity. In England, "apparently to a greater degree than in any other Protestant society... Apocalyptic was national, a mode of activating the notion of a sacred time, a sacred time". This mood provided an opening for the influx of ideas of political renewal and innovation. It is clear that this attitude was restricted to certain periods of inner upheaval and to particular individuals. This mood provided an opening for the influx of ideas of political renewal and innovation.

The particular angle from which Professor Pocock interprets the thought of the renaissance of the seventeenth century and of the English republicans provides a further demonstration of the very complex character of their political thinking. In an interesting discussion of Michael Walsley's *Revolution of the Seventeenth Century*, Professor Pocock stresses that the revolutionaries of the civil war were not only alienated states but also permeated by traditional notions about sacred time. He is an "innovator", but he is also called the "introducer", that means he brings "nuovi ordini", but the "nuovi ordini" may be merely changes of existing laws, as the reference to Savonarola at this place indicates.

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Renaissance notions had to undergo in order to become applicable to England's particular problems.

The main theme in the rest of *The Machiavellian Moment* is a demonstration that even after the Renaissance, far into the eighteenth century, the great issues of British politics—landed interests versus trading interests, country versus commerce versus power politics—were discussed in the language of civic humanism. Publicists regarded the reawakening of virtue as the preservation in order to the speed of corruption as the overriding political task. "Corruption," therefore, was a key term in the language of the time. The place which Fortune had laid in the Renaissance, the conservative power of corruption, was strengthened in the seventeenth and eighteenth centuries by the rise of the commercial classes; when a government became corrupt, corruption thought it was because the citizens had ceased to display the virtues appropriate to it, rather than because the distribution of political authority was no longer properly related to the distribution of property that should determine it. The economic problems were political problems and it was possible to express economic issues in a language of Machiavellian civic humanism.

Professor Pocock treats the economic literature of the eighteenth century in a chapter entitled "Neo-Machiavellian Political Economy." Machiavelli, to whom he gives particular attention, becomes the representative of a "Machiavellian economic." This is not a bad finale, because Professor Pocock's description of the attempt to use the morality of a rising bourgeoisie to justify the entire system of a previous period will provide some welcome amusement to the readers of this stern and unrelenting book.

Still, I am puzzled and bothered by this last part of Professor Pocock's book. I cannot suppress some doubts about his thesis that the language of political discourse into the eighteenth century was still the language of Machiavellian civic humanism. Were the new problems which had arisen in the political world successfully incorporated into this language? Despite the great ingenuity of Professor Pocock's presentation it seems to me that the reverse is the case. Instead of assimilating the new issues to the old language, the writers, although forced to express themselves in traditional terms, were really groping for a new language more adequate to the issues which they were treating.

It is characteristic that many of the seventeenth and eighteenth-century writers who spoke and wrote in the language of civic humanism were outsiders. It appears to me that Professor Pocock, although he has raised and answered many questions in his book, has failed to ask one question. With increasing distance from the early sixteenth century, did the language of civic humanism remain the rhetoric of politics, or did it become increasingly restricted to expressing the notions of political utopianism?

Professor Pocock's work has the unquestionable merit of demonstrating that the linguistic system in which political ideas are

expressed patterns the context of these ideas. The problem is whether he does not go too far in investing the rhetoric of politics with a determining and autonomous character.

There are two questions that have to be raised. The human vocabulary, as rich as it is, is limited. And all the nations of the European civilisation live in various degrees of classical times. It would appear most probable that in certain situations they use expressions like virtue to which their classical origin has given a strong and deep ring. The use of such words does not need to indicate that the writer who uses them is bound to the linguistic system in which they occur at certain times. I cannot help wondering whether in pursuing the research on which Professor Pocock has embarked, a distinction ought not to be made between those terms which have meaning only within a particular system of political language and those key concepts which might occur in this system but have a life also outside of it and above it.

In Professor Pocock's views on the history of political thought, the possibility of studying the language of politics as an autonomous structure is central. And it is certainly true that in *The Machiavellian Moment* outside factors—whether political or economic—have only a minor role at all. But, and this is the second question, does he not go too far in eliminating or restricting the impact of political events and social and economic developments on political thought? Professor Pocock's book is a history of the Machiavellian moment—that moment in which the alternatives are social disintegration or complete renewal.

But if one thinks within European history a Machiavellian moment occurred, neither the English Civil War of the seventeenth century nor the happenings in the British colonies of America come first to mind; one thinks of the French Revolution and of the reforms in Prussia. There we find hope for the beginning of an entirely new era, the appeal for a complete renewal of the social organisation. "Reform" was the demand for an active participation in politics by every member of society, and there we see the creation of a citizen army. We have the call for a conversion to true religion—whether this call is uttered in France by the virtuous Robespierre, or in Prussia, promoted by the young military men of the Tugendbund.

The model for the renewal of life was the heroic age of humanity, the world of the classics as it appeared in David's paintings or in Bildt's songs. But the language of civic humanism had not extended its way to the Machiavellian moment in France and Prussia. Certainly, Machiavelli had a part in the political innovations of these years—although not the half figure of the civic humanist but the full figure who preached force and freedom. This was the time when Machiavelli was rediscovered in France and Germany. It was the time, too, when the new debate about Machiavelli began—a debate which continues to the present day, and to which Professor Pocock has made such a striking contribution.



A bracelet called "Goldfinger" in white and yellow gold, and a collar ("Woman's Lib"), also of gold. Bruno Martinazzi: from Ralph Turner, who is ranging the informative contemporary London. Critical Assessment 1945-75 (206pp with 378 illustrations. Studio Vista. £12.50).

Not to be sniffed at

By Matthew Hodgart

GEORGE ANDREWS and DAVID SOLOMON (Editors): *The Coca Leaf and Cocaine Papers* 372pp. Harcourt Brace Jovanovich. £4.25.

Erythroxylon coca is a shrub cultivated in the high Andes; the Indians who chew its leaves, it is said,

Liva and he reclined
On the hills like Gods together,
Careless of mankind.

The leaves contain a number of alkaloids, the chief of which is cocaine (methyl benzoyl ecgonine). In the form of a white powder it is sniffed up the nose, causing euphoria, among other things. Though illegal it is currently fashionable in the United States, a land in which it seems always afternoon. This collection of papers is a response to the fashion, but it is not a work of science, although it includes some scientific material. If it were, I should of course be incompetent to review it, since I possess no pharmaceutical knowledge. But it is a work of informed opinion on the subject. (To declare my interest, I use alcohol, cocaine and aspirin, but not nicotine or anything else.) It is better to look at it as a work of enlightenment and persuasion, one designed to dispel the clouds of ignorance and prejudice that surround the subject, to suggest that the use of cocaine leaves may be positively beneficial, and even to hint that it ought to be made legal. It is legitimate to examine the rhetoric and arguments employed and to see how far the book succeeds in its purpose.

Most of the solid information is contained in three chapters, the papers by Richard T. Martin and by Andrew Weil (both trained in the discipline of the "Consumer Union Report"). From these I learn that the plant was given divine status by the Incas; that it is widely held to increase endurance and to

alleviate hunger; and that it is not addictive or harmful. At least a prima facie case has been made out for the last claim, but it is not yet clear how much of the cocaine travels from the leaves, which are held for a long time as a quid in the cheek, into the bloodstream via the stomach. There are some amusing historical anecdotes about the coca leaf, which in the 1830s was used by an ingenious Corsican called Mariani to make a tonic wine. This had an immense success and testimonial came in from Blériot, Dumas, Duse, Edison, Gounod, Ibsen, Pops Leo XIII, President McKinley, Moseuett, Pope Plus X, Jules Verne and H. G. Wells; truly the Drink of the Gods. The idea was initiated in 1885 by the great John Styth Pemberton, a patent medicine maker from Atlanta, Georgia, who improved on it in the following year by adding an extract of the Kola nut, containing caffeine, to coca leaves in a syrup. A little later came the brilliant addition of fizzy water.

By 1906, when the Pure Food and Drug Law was passed in the United States, the company had switched from ordinary coca leaves to decalcified coca leaves. The formula of Coca-Cola is a secret, but the Consumers' Union alleges here that it still contains caffeine; whether or not it contains any of the alkaloids of the coca leaf is unknown. This is all good fun, as is the historical and anthropological background provided by some of the other authors. More than half of the book consists of lengthy extracts from Forti: *History of Coca* (1901), by William Golden Mortimer, which offers much curious information about the Incas and the natural history of the coca leaf.

When the subject changes from the leaf to the extract, from coca to cocaine, the argument becomes more clouded. The pure alkaloid was isolated, according to one authority, in 1860, according to another in 1844, but it hardly matters, since little use was made of it until the 1880s. It gained fame as a local anesthetic, especially for eye operations; and then was taken up as a splendid general tonic by a young Viennese physician, Sigmund Freud. He soon became a regular user and pressed the drug on his patients, friends, colleagues and fiancée. To the last he wrote in 1884:

Woe to you, my Princess, when I come, I will kiss you quite red and feed you till you are plump. And if you are froward you shall see who is the stronger, a gentle girl who doesn't eat enough or a big wild man who has cocaine in his body. (Italics in original.)

In my last severe depression I took coca again and a small dose lifted me to the heights in a wonderful fashion. I am just now busy collecting the drug, with a view to a book on this magical substance.

Far from testifying to the virtues of cocaine, this only proves what an eccentric Freud must have been at the age of twenty-eight. At this point the book crosses, once again, to the cocaine leaf. Freud's (1901) cocaine was found on the benefits of the drug, with out mentioning that in three years Freud became scared, kicked his habit and stopped prescribing the stuff. Nor do the editors, though they make a bold correction, leaving Freud's name among a mass of indiscriminate testimonials. The technique of persuasion employed

here rests largely on unsubstantiated and perhaps less opinions—and it is not easy to see how much of the cocaine travels from the leaves, which are held for a long time as a quid in the cheek, into the bloodstream via the stomach. There are some amusing historical anecdotes about the coca leaf, which in the 1830s was used by an ingenious Corsican called Mariani to make a tonic wine. This had an immense success and testimonial came in from Blériot, Dumas, Duse, Edison, Gounod, Ibsen, Pops Leo XIII, President McKinley, Moseuett, Pope Plus X, Jules Verne and H. G. Wells; truly the Drink of the Gods. The idea was initiated in 1885 by the great John Styth Pemberton, a patent medicine maker from Atlanta, Georgia, who improved on it in the following year by adding an extract of the Kola nut, containing caffeine, to coca leaves in a syrup. A little later came the brilliant addition of fizzy water.

By 1906, when the Pure Food and Drug Law was passed in the United States, the company had switched from ordinary coca leaves to decalcified coca leaves. The formula of Coca-Cola is a secret, but the Consumers' Union alleges here that it still contains caffeine; whether or not it contains any of the alkaloids of the coca leaf is unknown. This is all good fun, as is the historical and anthropological background provided by some of the other authors. More than half of the book consists of lengthy extracts from Forti: *History of Coca* (1901), by William Golden Mortimer, which offers much curious information about the Incas and the natural history of the coca leaf.

When the subject changes from the leaf to the extract, from coca to cocaine, the argument becomes more clouded. The pure alkaloid was isolated, according to one authority, in 1860, according to another in 1844, but it hardly matters, since little use was made of it until the 1880s. It gained fame as a local anesthetic, especially for eye operations; and then was taken up as a splendid general tonic by a young Viennese physician, Sigmund Freud. He soon became a regular user and pressed the drug on his patients, friends, colleagues and fiancée. To the last he wrote in 1884:

Woe to you, my Princess, when I come, I will kiss you quite red and feed you till you are plump. And if you are froward you shall see who is the stronger, a gentle girl who doesn't eat enough or a big wild man who has cocaine in his body. (Italics in original.)

In my last severe depression I took coca again and a small dose lifted me to the heights in a wonderful fashion. I am just now busy collecting the drug, with a view to a book on this magical substance.

Far from testifying to the virtues of cocaine, this only proves what an eccentric Freud must have been at the age of twenty-eight. At this point the book crosses, once again, to the cocaine leaf. Freud's (1901) cocaine was found on the benefits of the drug, with out mentioning that in three years Freud became scared, kicked his habit and stopped prescribing the stuff. Nor do the editors, though they make a bold correction, leaving Freud's name among a mass of indiscriminate testimonials. The technique of persuasion employed

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Praising and sharing

By John Russell

They were entirely private in their response.

In each of my books, a precise year is given and a President reigns. *The Centaur* is distinctly a Truman book, and *Run, Run, Run* an Eisenhower one. Can't you have taken place under Kennedy? But the vital thing is to maintain alertness. That nose of Mr Updike's cleaves the air like the prow of an ice-breaker; but what significant communications will it next thrust itself? How far and to what purpose will he journey from Labor-in-vain Road, the street as a resident of which he for so long was improbably registered? *Picked-Up Pieces* gives us some idea.

There is, for example, a three-line aside on the subject of his childhood which tells us as much as most autobiographies. "We were a family struggling on the poverty edge of the middle class during the Depression; I was keen to avoid my father's oily plight within the plague of competition; pencil and paper were cheap, unlike most other toys." The concerns to which he graduated not long after were, I am sure, not far from the standards of fifty or a hundred years ago: "they were" "to survive, to improve, to make my microcosms amusing to me and then to others, and to fall, if I fall I must, through neither envy nor cowardly not laziness." "That is the tone of the mustadons—Menn, Gide, Roland—who once bestrode the Western world; but it is a fact of history that *Run, Run, Run* (1960), *Couples* (1963), and *Robbie Redox* (1971) fulfil with peculiar completeness Mr Updike's own demand that "anyone dignified with the name of 'writer' should strive to discover or invent the verbal texture that most closely corresponds to the tone of life as it arrives on his nerves." (There is so echo in that last phrase of what Francis Bacon has had to say about painting, though it is difficult to imagine two people with less in common.)

Picked-Up Pieces is primarily about changes in the times, token, unfamiliar writers explored, foreignness sought out as an antidote and a possible corrective. Mr Updike's is an expansive nature: "Better to praise and share than blame and hate." It is one of the unfashionable precepts which guide his practice as a reviewer, and although he writes as a private individual who lives some way out of New York and does not see his own life as a model, there is a short outburst in *Picked-Up Pieces* which leaves its mark.

It is about what he calls "the something intolerable about a literary establishment—any literary establishment. If a harsh Providence were to say to a writer, 'Alfred Kazin, Richard Gilman, Stanley Kaufmann, and Irving Howe, tomorrow new critics would arise, with the same worthy intelligence, the same competence, the same ability to read a book except as a disappointing version of one they might have written, the same deadly "antithesis".

By dwelling somewhat dispropor- tionately on the social criticism in the early work, Mr Miles fails to bring out the shift of emphasis in Grass's development from existential concerns in *The Tin Drum*, to those of Germany itself in *Dog Years*, and to that of the political crisis of the West. A later work, Mr Miles tends to read a political commitment into the essentially neutral early works. The chapters on *Local Anesthetics* and *From the Diary of a Squirrel* are more successful, for they are more successful too, are the comparisons with other works of post-war German literature.

For the record, wherever German names or titles occur, misprints abound. And, contrary to the author's assertion, Stefan Zweig did not survive in exile, but committed suicide in Brazil in 1942.

Alan Bance

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Allen Lane

over constituencies. At every stage he has something interesting to say. He is, in fact, more than obliged to book without having accepted interpretations of the Unionist movement in the nineteenth and early twentieth centuries.

Yet, in the end, one is left with a feeling of dissatisfaction. Dr Gibson is stimulating rather than convincing. One has an uneasy impression that he approaches and discusses the Order with preconceptions of the kind of pattern that ought to emerge and that he has been tempted to give undue weight to evidence that supported this impression. It is true, even if this impression is false, the fact remains that he has based his study upon a somewhat narrow range of sources and that his use of secondary sources is at times uncritical. It must be said also that his knowledge of Irish history, even in directly relevant areas, is not always adequate. Though he does the distinctive

divisions", and in conclude by fur-
sioning these dangerous, intoler-
ant, curious insights except for the
rare occasions when it is appropriate
to "harrow the clinical outlook".

Why, though, should it be self-
divisive to begin fully to recognize
the difference in status between an
art which is a clinical outcome and
the clinical outlook which is a
horror—though perception
of symbolic strata and patterns
were only in the domain of psychol-
ogy, and limited to a few
phases? Professor Crews' last
picture of therapeutic work
itself is, for one thing, unnecessarily
redundant: is there not in fact
a connection between the elegance
of a dream or association of ideas,
and the depth of psycho-organiza-
tion that accompanies them? And
are dreams and fantasies, in or out
of therapy, to be regarded as defen-
sive cryptograms, rather than
ingenious, fluid structures which
rehearse possibilities and suggest
solutions? Even if the clinical
outlook is entirely as he envisages
it, however, it is not the only aspect
of psychoanalytic perception avail-
able. The energy that elaborates
a dream which can be put to use in
a medium, produce a poem or play;
and the themes he both may range
over innumerable aspects of time,
identity, and relationship, and be
as much creative as defensive. As
Saul Bellow has said: "Skyscrapers
are not raised in coxcomb dead
nec".

There seems no necessity for in-
sights to be limited to the squeak-
ing bedpans, nor for themes of
which the outlook was unconscious
to have a fearful power to shiver
appreciation of his work nuce

Hidden worlds

By Martin Turnell

ANDRÉ THISES:
Rimbaud Devant Dieu
318pp. Paris: Librairie José Corti.
65fr.

"The true poet," writes André
Thises, "is the visionary who must
enter 'the hidden world' with the
hidden world." It is probable that
there has always been someone like
this visionary in the world's great-
est creative writers, but in the
nineteenth century the term
"vision" acquired new meanings
and a new importance. It is not to
be regarded merely as a form of
insight or imagination. It goes
much further than that. Nor should
it be regarded as religious in an
exclusive sense. Its special impor-
tance in the last century was largely
the result of the decline in
religious belief and the growth of
science and secular philosophy.
Even if they were without religious
beliefs like Zola, the writers set out
to discover what they came to
regard as the true reality of life.
Rimbaud put it succinctly. "La
poésie," he said in a letter to
Georges Izambard in 1871, "se fait
séparément par un long, immense et
raisonné dégoûtement de tous les
sens." The words show that the
dominant attitude of his maturity
was not to become a revolution-
ary outlook, but a virtually
complete rejection of the world as
generally accepted, which he
regarded as the main obstacle to
his search for "the hidden world"
or true reality. For him revolution
was a process of change and renew-
al, without which tradition runs
dry and degenerates into dogmatism.
Without the destructive force of a
tradition of some kind, however,
the poet has no means of controlling
his findings. The result is that
the destructive movement gains
ascendancy and ends in apocalyptic
anarchy which is one of the main
causes of the extreme difficulty of
the Illuminations.

SOCIALIST ECONOMICS

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detected. Two things, are, however,
needed within psychoanalysis: a re-
appraisal of the epistemological
status of imaginative truth, to free
it from the longstanding association
with "unreality" for a dis-
tinction; and, equally a reappraisal
of the formative experiences pro-
ducing the extraordinary confidence
that turns conflicts into art rather
than neurosis. The result would not
be to produce a new set of psycho-
analytical interpretations or the
very earliest use of the symbolic
made is traced, it can eventually
lead to a new understanding of the
key position of make-believe and
play end, in direct sequence, of art
and its "illusions". When Freud
showed a patient his cherished an-
tique statues in order to explain
the nature of dream symbolism,
why did he spend his money on
these illusions?—he was touching
on the transitional area that Profes-
sor Crews mentions and making a
comparison which he might have
developed further. Perhaps if he
had trusted the truth of his own
imaginative response he would have
been less ungenerous towards the
autonomy and dignity of the work
of art.

Recent psychoanalytical writings
are starting the process of evalua-
tion. Professor Crews' intentions
rather briefly dispose of British
contributions: "when art is aes-
thetically, the 'transitional' teddy
bear instead of to the dream, it is
still being treated as something
other than itself, and its biographi-
cal genesis is still favoured over its
public import". This is the super-
ficial level: for when the very
earliest use of the symbolic
made is traced, it can eventually
lead to a new understanding of the
key position of make-believe and
play end, in direct sequence, of art
and its "illusions". When Freud
showed a patient his cherished an-
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had trusted the truth of his own
imaginative response he would have
been less ungenerous towards the
autonomy and dignity of the work
of art.

This does not mean that, what-
ever Rimbaud himself thought of
at one time or another, he became a
simple unbelieved by the poet's re-
luctant observer M. Thises, "is ab-
solutely unique in his period and, if
he does not adhere to Catholicism,
his vision is impregnated with it."
It is supported by one of Rim-
baud's own comments in *Une Saison*
en enfer:

Hélas ! l'évangélisme a passé l'évan-
gélisme. Il a été remplacé par le
Pantéisme. Dieu avec nous, mais
sans nous.

This is a clear indication that the
poet's vision was against traditional
religion, but not against religion
itself. That is why we have the
continual impression that he is
"deviant Dieu" whatever the actual
state of his beliefs.

M. Thises's study is an extremely
detailed examination of the poet's
attitude to existence and an acute
analysis of the many problems that
his work represents. He does not
truly say about the meaning of
the Illuminations, as we can see
from the various contradictory in-
terpretations by a number of com-
mentators. One of the principal
problems is the date of the
Illuminations. M. Thises is surely right
in subscribing to the view that some
of them were written before and
some after *Une Saison*, though
them it is often impossible to
decide which is which. It is in this
cant that the Illuminations were
eventually brought to publication
by Verlaine thirteen years after
Une Saison without any reference
to Rimbaud, who had settled
abroad and not only given up writ-
ing, but had lost all interest in
poetry.

This supports M. Thises's view
that *Une Saison* is the only one of
the mature works which can be
regarded as a complete and unified
work of art. Whatever their mean-
ing, the Illuminations appear to be
a collection of poems which have
been discarded by the poet, in spite
of a similarity of style and their un-
doubted greatness as creative writing.
Une Saison, on the other hand, seems
a virtually complete representation
of everything with which Rimbaud
had concerned himself and every-
thing that he had tried to do. This
leads to M. Thises's description of
his departure to Abyssinia as "the
second voyage en enfer", which
refers back to *Une Saison*. It
means that in spite of his poetic
greatness Rimbaud had failed to
solve his own problem, had been
unsuccessful in his attempts to dis-
cover what he supposed to be the
hidden reality of life through his
revolutionary revolt, and had given
up. All poems that were written to
do with his poetry, his idealized
reconversion to Catholicism in his
last way a confirmation of his

To the Editor

'The Erotic Arts'

Sir,—Any author must welcome
fair criticism, and I felt flattered
to see your two-page illustrated
review of my book *The Erotic Arts*
in the TLS (February 20). The
feeling was somewhat diluted, how-
ever, by the personal tone of your
review.

Peter Conrad has every right to
his opinion that I am a puritan
masquerading as a liberal, though
one can regret the closest sexual
viewpoint that leads him to this
conclusion. But it is hardly the
ideal basis for a balanced critique
of an author's study of eroti-
cism in the arts. One hopes that a
paper such as yours will choose a
substantive knowledgeable reviewer for
a serious book. Mr. Conrad's ex-
perience is, I believe, confined to the
Victorian era; certainly his review
concentrates on nineteenth-century
personalities and gives evidence at
the same time of a perversely Vic-
torian view of sex as an anaesthetic
pleasure: "We are never more
alone, more imprisoned in solitary
fantasy, than during a sexual act".

In my preface I clearly stated
that my aim was to investigate the
role eroticism has played in West-
ern art in comparison with the
oriental, classical and primitive
works, making special reference to
works of art I had discovered in
revisited collections, and to re-
view this study in the wider context
of literature, film and theatre. Mr
Conrad makes little constructive
criticism of the positive contribu-
tion such a project can make, and
instead takes up an almost entirely
negative "position", co-ordinating
much of his lengthy review on
attacking my "political" approach
to the need for freedom from sexual
repression, which occupies about
five of the 500 pages of my book.
This leads him, via a taste-
less joke about the dedication in
the book, to bemoan my having
taken away his "elated rights of
fantasy". For Mr. Conrad, sexual
pleasure is a fortune business
which, as a result, is "estranged
from society", so he seems to
feel threatened by the implications
of a more liberated viewpoint. This
would hardly be worth noting were
it not for the resulting attack on
me for presuming to bring eroti-
cism into the open: "He is the
enemy of closed doors and reserve
collections... rebuking the British
Museum for attempting those who
wish to read his dirty books." Yet
one notes that the avid interest Mr
Conrad shows in the history of
restricted art works reproduced in
the book.

The illustrations are of crucial
importance, as Mr. Conrad acknow-
ledges with rare candour, and
one would hope that he would
bring knowledgeable appreciation of
them into his review. His remarks
on certain images are not, however,
encouraging: "nothing is the
dubious realm of Lewis Carroll's
sexual interest is at all clear"
(quite apart from his stories, the
erotic interest in the photographs
of scantily clad little girls are very
clear); Kops' works are "a crea-

tion of travesty not blasphemy, wit-
ty rather than obscene" (a
knowledge of the artist shows that
many of them are deliberately and
obscenely blasphemous); "Hock-
ney's subjects are almost exclu-
sively erotic" (Hockney says in an
interview in the book that he has
not been particularly concerned
with eroticism in his work). Simi-
larly his comments on Rowlandson
and Fuseli are open to question, as
are his remarks on Von Bayros,
whom he mistakenly believes to be
a woman.

My book ends with a thirty-page
critical bibliography, the first so
far as I know to cover the whole
field of eroticism. This Mr. Conrad
ignores. If he had been more aware
of the literature in this field of
study, he could have made a more
useful contribution in his extensive
review.

PETER B. WEBB,
Middlesex Polytechnic, Crouch
End Hill, London N8 8DG.

'Dissent in the USSR'

Sir,—Jack Miller is right, it is no
good arguing by quotation. But his
letter (January 16) does just this,
lifting my statements out of con-
text, when nearby sentences make
an almost opposite point: that my
conversion to this "ordodoxy" was
not, as he suggests, a "discovery"
of the "truth" but a "discovery" of
the "truth" in the wider context
of literature, film and theatre. Mr
Conrad makes little constructive
criticism of the positive contribu-
tion such a project can make, and
instead takes up an almost entirely
negative "position", co-ordinating
much of his lengthy review on
attacking my "political" approach
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VALERIEAN CONNORRANE is *Every-
where Spoken Against* was pub-
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WILLIAM FEATHERS *The Art of John
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*Report: The Anatomy of
Southern Irish Protestant*, 1974.

Hopefully

Sir,—Perhaps we have not quite
caught up with the Germans as I
said in my letter of February 27
and I must add the Dutch, with
hopefully, because alongside hope-
fully they have also hopelessly
hopelessly, which Charles Mon-
teux recently wrote as does not
with them. Clearly must cer-
tainly be the criterion in my
linguistic question. Hence, if we
really want such an adverb to
the Romance languages, we must
quite adopt some neologism such
as "hopelessly" (three syllables) on
the analogy of "reportedly" (four
syllables) [March 13]. "So
today's paper [March 13] "So
Gustav" is "hopelessly" in the new
sense is only good English when it
is first word in the sentence.
D. B. CREGOR,
34 Watersmead, Northampton.

The Anglican Communion

Sir,—The first paragraph of
Kenyon's review (March 5) of
Bennett's book *The Tory Church*
and Stott's 1588-1730 just
a lot of steam to a wheel of
judgments and aesthetic opinions
which will over into the next
paragraph. No doubt denied by
these but then moved to write.

In the iron years of the Reforma-
tion and Counter-Reformation in
the Church of England, going back
to the first word of paragraph one
and immediately casting doubt on
his stylistic judgment) was useful
unique among the reform
churches of the West to its retention
of the Mass in a straight trans-
lation. . . . Opinions and value
judgments are too often, facts
for the historian as for every-
one else not connected.

The Communion Service in the
Anglican Prayer Books of 1549, 1662
and 1662 is in no sense a trans-
lation of the Mass but rather a
presumably contemporary service
in English when these rites
lived 1549 Book alone had
Ordinary of the Mass by its
—Kyrle, Glorie, Credo, San-
ctificatio, and Agnus Dei. It is
a relic of the Credo in an im-
position. The other books had a
complete Ordinary, nothing but
the Graduate, and all three a
which could not be mistaken
anyone for a translation of the
of the Mass.

A change in linguistic mode was
not the sole object of the Reforma-
tion exercise. Cranmer knew the
last word was lex credendi. The
final liturgical change must be
band in hand. The former was
doubt concealed through the en-
lightenment of the Anglican Service
the Elizabethan polyphonic and
the artistic and ceremonial move-
ments of the Laudian movement
and the Caroline Divines. We have
from contemporary records and
foreign ambassadors and even
were thoroughly confused. There
no excuse for Mr. Kenyon's
thought, which is confused in his
overwhelming weight of really
available evidence from every
period and from every age.

DAVID LEWIS
Holyrood and St. John's
Florence Parade, Tenby, Pembrokeshire.

'China and Inner Asia'

Sir,—I enjoy lively and conten-
tious book reviews. But I think
that authors subjected to such
reviews ought to be offered a
chance to rebuttal. It is in this
spirit that I write to question some
of Geoffrey Wheeler's views of my
book *China and Inner Asia* (Febru-
ary 20).

(1) Mr. Wheeler reprimands me
for not citing articles included in
Central Asian Review and *Miscel-
lany*. I think that Mr. Wheeler
has mentioned that he was the
editor of those journals. I don't
object to Mr. Wheeler's blowing his
own horn, but shouldn't the reader
know the score? Since I am com-
ing to a critical reader ought to
know that I have in fact read
every issue of *Central Asian
Review* since its founding. The
quality of the articles is uneven.
That I did not cite the *Central
Asian Review* in my book is a
mistake, which included "only the
more important studies consulted"
(page 305) does not seem to me to
be a valid criticism.

(2) After indicating that my
description of the minorities under
Chinese Communist rule is clear
and objective, Mr. Wheeler com-
plains that I ignore "the sharply
contrasting assessments of condi-
tions to these areas made by the
Soviet Union and by other Western
specialists". He describes these
wildly extravagant claims, then
concludes that "all that can be
said is that the truth probably lies
somewhere between the two assess-
ments described above". How does
this add to our knowledge? I see
no point in endless, uninformed
speculation about conditions in
areas which are in Mr. Wheeler's
words, "not open to impartial in-
vestigation and which are the sub-
ject of contrasting types of wishful
thinking". I repeat what I wrote in
my preface: "A more reliable in-
formation, because accessible, the
changes in the area [since 1949]
will be more comprehensible, and
another chapter can then be added
to this book."

(3) Mr. Wheeler is distressed
because I use the term Inner Asia
to describe an area that is not
controlled by the Soviet Union and
China. I employ the term as a
geographical, not a political, con-
cept. Would Mr. Wheeler have us
abandon geographical terms when
they are not convenient with con-
temporaneous political realities? If
so, would he dispense with the
term "Middle East" during the
time when that region was control-
led by the Ottomans?

MORRIS ROSSABI,
Department of History, Case West-
ern Reserve University, Cleveland,
Ohio, 44106.

Jane Austen Manuscripts

Sir,—The proof of my review
(March 5) of Herbert Cahoona's
*Jane Austen Letters and Manu-
scripts in the Pierpont Morgan
Library* did not reach the TLS in
time. Among corrections which
should have been made was, of
course, the spelling of the library's
name. The Red Cross sale at which
the opening pages of *The Watsons*
were first separated from the rest
was during the First World War,
April 26/1915, not 1926.

JENNY STRATFORD,
17 Church Row, London NW3.

The credo of craftsmanship

By Simon Jervis

HAROLD (OSBORNE) EDITOR:
*The Oxford Companion to the
Decorative Arts*
865pp. Oxford University Press.
£10.50.

It was long a prevalent opinion
among utilitarians that the labour
involved in the production of
luxuries, and consequently their
consumption, was unproductive.
But this opinion is now almost
universally abandoned. Unless,
indeed, all comforts and enjoy-
ments are to be proscribed, it is
impossible to say where neces-
saries end and luxuries begin.

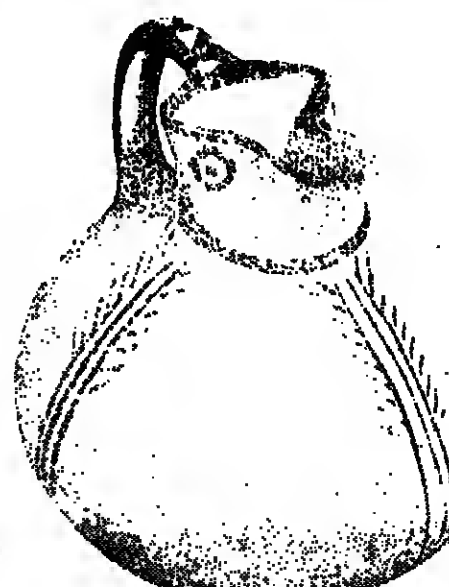
Although written in 1816 by the
economist J. R. McCulloch, these
confident words might happily
preface some plausible vindication
of modern consumer society. It is
dubious whether the burst of acqui-
sition has been so dramatically ex-
panded in this generation. But there
is no doubt that acquisition has. And
one of the symptoms of this pheno-
menon has been a sustained ex-
ploration of its history and social
facts of the past, whether luxuries
or necessities. Thus in their tele-
vision sets consumers may contem-
plore an edifying contest based not
merely on the identity of such
reels, but also on their price. That
it is a war for the new market-
place is evident from the jacket of
the new *Oxford Companion to the
Decorative Arts*.

This depicts a variety of super-
de-luxe Rothschild collections
grouped in studious disarray on a
bureau plat (possibly by Cressett)
at Westwood, near London. The
world like tatty brick-pace on a
Saturday morning stall in the Por-
tobello Road. The sober dark blue
binding, the measured phrases of
the preface, and the grand scale of
the text, 850 dense double-column
pages, all a different story: the
Companion is intended as an ap-
pendix of those universal, compara-
tive, hierarchical and historical sur-
veys of the products of man so
characteristic of the nineteenth cen-
tury—ideas first frozen into matter
at South Kensington.

The line-up of contributors in-
cludes many impressive names, and
the larger articles, from "Arms and
Armour" (nine pages) through
"China" (fifty-six pages) to "Scul-
pture" (eight pages) and "Weaving"
(one page) are sober and balanced sum-
maries of the present state of know-
ledge on their subjects. The lesser
entries represent an immense
aggregation of information, not
obtainable from any other single
source. The Companion will in-
dubitably be useful to the vast
majority of collectors, dealers, and
scholars: even the small minority
who possess encyclopaedic know-
ledge will find it a convenient and
compact aide-memoire. It hardly
needs adding that it will be a necessary
and welcome addition to any refer-
ence library.

But with all its virtues the
Companion is a flawed book, both
in its aims and in its execution.
The basic problem is that, whether it
was conceived after the *Oxford
Companion to Art* (1970) or merely
as a separate work, it is not a
unified survey of the decorative
arts, but a loose collection of essays
on individual subjects, without
any reference to the latter. Parallel
but more serious cases are
the treatment of architecture and
the style. Architecture is treated
extensively in the *Companion*, but
the style is almost entirely omitted,
again without cross-references. Even
"Interior Decoration" is largely
passed over with nothing on plaster
work, marbling, gilding or lacquer-
ing. There are only entries on the
selected number of architects includ-
ing Kent, Adam, Pugin and Godwin
but not Palladio, Holland, Schinkel,
Viollet-le-Duc or Burgoyne. The
treatment of the decorative arts
might have been compensated by a
fuller account of the historic
styles. This is not present.

William Morris has by far the
longest biographical entry in the
quarter column for Baroque, a third



for Gothic, and just over a column
for Rococo, no entries for Renais-
sance and Mannerism. On the other
hand, unsatisfactory entries such as
Queen Anne, William and Mary,
Georgian and Regency are given
more of a run than they deserve,
although Neo-Georgian, Edwardian,
Victorian (and, perhaps, self-made
orlon) are absent. Neoclassicism is
treated at a proper length but
in apparent defiance of equity the
Gothic Revival is absent.

Other major themes which might
seem essential candidates for greater
discussion in this Companion to
the Decorative Arts are patronage
and collecting, design and ornament.
But they are at worst neglected, at
best fragmented. The same fate has
befallen a number of important sub-
junctive fields, for example pattern,
schools of design, heraldry, emblems
and exhibitions.

Now the Companion might be
excused for not grasping all these
natties if it were intended as a
purely bibliographical accumulation
of detailed fact. However, the pre-
face makes it clear that the inten-
tion is to give "introductory sur-
veys over a very wide field in-
formed by a unifying concept and
guiding thread". The idea of fine
craftsmanship.

The fundamental role of craftsmanship in the deco-
rative arts is self-evident, and the full
coverage of techniques and archi-
tectural forms in the Companion is one of
its best features. But the various crafts
are so essentially static and dis-
parate that craftsmanship seems
almost a contradiction in terms as it
unifies concept and guiding thread.
Why does craftsmanship, a pre-
sent enough term until transformed by
the Ruskin/Morris/arts-and-
crafts axis into a moral virtue,
occupy this uneasy eminence? Partly
because the whole series of
personally antithetical visions,
whether romantic (the craftsman as
solo artist), populist (the craftsman
as working-class hero), post-indus-
trial (the craftsman as sturdy trades-
man), or even pure academic (the
craftsman as Cotswold peasant).
In the 1970s, when the twentieth-
century revolution in architecture,
design, and design seems revealed
as a burnt-out case, nostalgia
for a greener and pleasanter never-
land is all too easy
excuse. Who knows? The dream of
John Ruskin might be by far the
longest biographical entry in the

Un glazed wheel-thrown
Cretan jug, about four
inches high and 3 1/2
inches wide, and (below)
a Hispano-Moresque
bowl from about the
fifteenth century,
pointed in lustre over
the enamel, two pieces
from the selection of
"exemplary pots"
illustrated in The
Potter's Challenge by
Bernard Leach (1969p.
Soviet, £3.50, which
includes some material
from his Potter's
Portfolio (1951) and
edited transcripts of
interviews with Leach
by David E. Osterbridge,
who also edited this
book.

their ability to innovate was not a
product of their craftsmanship.

This emphasis on craftsmanship
at the expense of design is the most
serious imbalance in the Com-
panion. There is also too great a
tendency to parochialism. Why
such a long, Anglo-centric and bland
article on the signs? For centuries
the British people have cherished
their local inn, where there is
nothing on shiny signs generally or
internationally? Should the eight-
plus pages and nine illustrations on
beverage have concentrated quite so
exclusively on the British tradition?
Traditional automatic anti-Victorian
bias also appears: "Nothing can be
said in favour of the wallpaper

Prussians and Europeans

By Gordon Craig

The Historical Essays of
Otto Hintze
Edited by Felix Gilbert
493pp. Oxford University Press
£7.50.

dead human beings who made
 enjoyment possible. Any
 who is not content to leave
 people altogether faces the
 or not, the problem of
 distance. Too much sod sh
 elts away; too little and o
 elts, unseholary and vulg
 lumentation or still more
 digation, which has been
 vrids the present tion the p
 nure to do with the histor
 feeling of hisians, but he
 fustful ones of these, i
 these drop, repetit
 redem the essay from
 and enhance it. The gils w
 ine means to the historian's
 their individuality have in
 to us is, through no fault
 colourless, that is, to M
 reason for depriving them
 is the mums by which they
 d the. The cure, after al
 indifferent to privacy, he
 obsessed by it.

That *de France* is a collection of lunatic reviews, many of them as stultical, and Mr Cobb, as the reviewer needs no introduction to 27.5 readers, it deals with the lunatic and the stultical, and the book, with Paris, with the lunatic, and the writer with whom Mr Cobb has obvious and acknowledged significant differences, and who is a masterly avenger of the whole field of things loved, and a few rare characteristic denunciations of the things hated: "Many Words of a Lunatic," "The Lunatic's Appearance." There are only a few disappointments; the splendid portrait of Georges Lefebvre which Mr Cobb includes, and which is included, and Mr Cobb, in an admittedly brief review, joins the lunatic and the stultical, and the reviewer, who has already distinguished list of those who have signally failed of their purpose, and who are about to be joining the late Warden of Washington.

the English-speaking countries, and to Hitler's work has been acknowledged and respected among specialists in history even in the European institutions. The fact that Hitler's work has been respected among specialists in history even in the European institutions is a testimony to the fact that Hitler's work has been respected among specialists in history even in the European institutions. The fact that Hitler's work has been respected among specialists in history even in the European institutions is a testimony to the fact that Hitler's work has been respected among specialists in history even in the European institutions.

Felix Gilbert deserves thanks therefore for *The Historical Essays* of Otto Hintze, a large and comprehensive collection of essays by a scholar whom Jürgen Kocka has recently called "the most important and from the standpoint of methodology most forward-looking of the late imperial period." The essays included here represent the best of the three volumes Hintze's *Gesammelte Abhandlungen*, which Gerhard Österreichler has translated into English. The essays included here represent the three main areas of Hintze's work in Prussian history, comparative administrative history, and history and sociology, each of the groupings, like the separate translations arranged chronologically, and set preceded by a brief introduction that explains the circumstances that produced them and places it within the context of Hintze's work as a whole. Even readers who regard the omission of favourite essays will probably admit that the selection covers the scope of Hintze's scholarly activity.

Hintze received his historical training at the universities of Griefswald and Berlin, where he was included J. G. Droysen, Heinrich Meier, and Georg W. F. Hegel, and where Dilthey and Schlegel were among his examiners. The decisive influence on his career, however, was J. von Schmolke, who invited him in 1888 to the Prussian multi-volume source work, the *Archiv für die Geschichte des Reichs*, which dealt with the administration of the realm of Frederick II. Hintze did his first significant work, two volumes on the silk industry during the 17th century, while additional volumes of numerous and six volumes on the organization of the state administration from 1740-1760, with an accompanying 1700-length summary, were published. These solid productions are valued by his pupils as a scholarly

Diplomatic c
 Aktien zur deutschen auswärtigen
 Politik 1918-1945
 Series B : 1925-1933
 Volume 7
 600p. Göttingen: Vandenhoeck
 and Rupprecht, DM 45.

Peter Pulzer

their often superior knowledge. In an earlier period one can imagine him lucidly expert in the religious, castes and dialects of his District. But, as the account of his school-days hints, by the inter-war years the Empira was not so much finished as irris, the place fathers went to work as though to the office. The Continent and the past were the mysterious lands; the rooms behind the green shutters, the cool courtyard beyond the porte-cochère, and the unopened sealed-in lives.

Two more long essays complete *A Sense of Place*. Both have banal subjects, consciously chosen, deeply felt and superbly realized. Both are about being watched: one in an agoraphobic, empty land, the other in a crowded southern city. In Mr Cobb's hands the familiar technique of the travel scholarship becomes, without any sacrifice of integrity, a dramatic form. The classic exploitation of the text has much in common with the technique of the travel writer: the familiar is the source of meaning; one feature of scholarship but also a device of suspense. One essay concerns a brutal murder committed near the Franco-Dutch border in the early nineteenth century by three young men, a German, a French and an Argentine. The impression it leaves over, above all, pity and a memorable visual image: the three athwart, doomed, young men, borine, cillous, vain and entirely amless, walking in that kind of aimless, purposeless, delectation of the soldier, conspicuous against the sky.

The third essay arises from the descriptions of pregnancy made before the magistrates by fifty-two women in Lyons in the early 1790s. As with the previous one, it is

colour and dimension, as the delicate, post-glazed squares and rec-

Cobb then dispels this cartographic bogemony with a two-pronged thrust—first, he translates the artist's columns into the reality "of stark winter forest, the branches

usep first, or by direct minor coverage, the foliage threatening the pond's favored grasses, he used or rode, preferably in company, well to the middle of the road with the almost felt presence of those who watched through thickets and branches" and then he pins down his insights with a plethora of case-histories culled from his seemingly bottomless archival notes. He's, of course, giving shape to the most intractable material in what is a breathtaking exhibition of his historical method.

The two long studies that conclude the book deal with two criminal bonds whose activities ranged from Paris to the newly acquired Belgian Departments. In a pyrotechnical display he examines oral depositions with the problog distrust

of a Clarence Darrow. Floppy, the wider information that springs, almost incidentally, from his bawling of the evidence is left before us. We have been swept along by the story but only because he has so often taken care to let his narrative flow by removing the scum from the stream, in order to place us on the extensive notes that figure at the end of all his books. The notes themselves are a commentary on his text—a reminder to author and reader that human complexity breaks the bounds of even the

most maculous presentation. This is why we have those eutubigraphical reminiscences at the start of the books. As a bonus, they are bravely witty and full of the much-savoured pleasures of his own life, but they always have a more serious purpose—in this one, an account of his own perilous "montées à Paris" wham incidents and feelings, not concepts and statistics, besee his transformation into an investigator as he

elsewhere, not of "French history, but French provincial history: Lyonnais history, Norman history, Lille history, Paris history." The introduction has echoes throughout this book, elsewhere more so than in his chapter on the Seine's role in the development of Paris.

informed understanding of the mechanics of this urban ecosystem. Above to the illuminations of the video, the author's commentary reads: *heres to end up commiserate on the suicidal tendencies of the link between hunger and horse-market on the outskirts, chance acquaintance, and the consequences, that can be identified with the specific occasion. The smells, the specific noise, the sharper physical preoccupations of the city's population are set down in a Dickensian varve.*

user mentality and collective
 test; the grim "calcutta ver-
 the eighteenth century la-
 in the threatening
 "rongo" of communal-violence
 "rings" in this century, to recog-
 a continuity of group feel-
 self-defence, not present in
 "official" chronology. Riaz
 independent, even a way-
 approach, but the lessons
 teaches of the writing of
 History so that their
 evoked are there for all see-
 people are conjured up in all
 singularity. In this way, that
 divides his sole, eccen-
 claim on our attention, from
 shared humanity which was
 often; their principal guest-

The two long studies that conclude the book deal with two criminal bonds whose activities ranged from Paris to Rome, and who were captured by the newly acquired Belgian Department of Criminal Police. The author's technical display here extends to oral depositions with the proboscis directed at a Clarence Darrow. Floccy, the wider information that he acquires, also incidentally, from his haughtiness of the evidence, before us. We have been swept along by the story but only because he has been at pains to let his narrative flow by removing boulders from the stream, or, rather, to let them break in the extensive notes that figure at the end of all his books. The notes themselves are a commentary on his text, a reminder to author and reader alike that the human complexity breaks the bound of even the most meticulous presentation. This is why we have those eutrigraphical reminiscences at the start of his acts. As a bonus, they are irrelevant to the story, full of the much-sought pleasure of his own life, but they always have more serious purposes—in this one, no account of his own perilous and feelings, not to say, and statistics, begin his transformation into an investigator as he says elsewhere, not of "French history, Lyons history, provincial history, Lille history, or Norman history, or the history of the French Republic." The introduction has echoes throughout this book, cowering more or less in the chapter on the same role in the

informed understanding of mechanics of the urban economy. Above to the limit of the visible, the stamping of a welfare rider *has* to end up with suicide on the *quai d'Orsay*, link between benditary and horse-market on the outside, acquaintance, acquaintance, consequences, applying, applying watching a traffic accident. The smells, the brewing noise, sheer physical preoccupations of city's population are set down as a Dickensian varve.

Richard Cobb re-creates his sixteen people with unparaphrased words, identifying them, their worst evil, identifying with it. His pity and his interest are equalled by the subjects themselves. By only abstract schemata. A dense, revolting arrangement of ideas, a collective, a collective test; the grim "calcutra vertebrae" of the eighteenth century is repeated in the threatening "rouge" of communalising, of "this century" is recognised as a self-defence, not present in "official" chronology. His independent, even a way of approach but the way of approach on the wrong of history. The "their" reality evoked pre there for all to need, people are conjured up in all singularity in a way that divorces this, their, from each other, from each other, from each other, humanity which was often, their principal sustenance.

teachers included J. C. Droys, Julius Wetzeltschack, and Georg W. Meier, among them. Dilthey and Scherer were among his examinees. The decisive influence on his career, however, was Gustav Schmoller, who invited him in 1888 to collaborate on a multi-volume source work, the *Historische Ethik*, which dealt with the internal administration of the realm of Frederick III. Here he did his most significant work, two volumes of documents on the silk industry in the 19th century. At the same time, with an additional volume of contemporary documents on the organization and six volumes on the organization of the state administration from 1940 to 1976, with an accompanying lengthly summary and analysis.

These solid productions also enhanced his reputation as a scholar.

Diplomatic

Akten zur deutschen auswärtigen Politik 1918-1945
Series B: 1925-1933
Volume 2
Gepp, Göttingen; Vandenhoeck und Rupprecht, DM 43.

It is no doubt a comment on post-war world that whereas in the two series of German documents, C. (1933-37) and D (1937-45), the German position before they appeared in English, the current aspect is before

Similarly, the early essay "Prussian Reform Movement before 1807" (1956) was dedicated to show how it did so with impressive scholarship. It is evidence, that the reforms of 1807, often described by the liberal historians as a break with the past and a response to influences set in train by the French Revolution, were in truth more forceful than the mosaic of reforms giving the state, for the first time, a truly national basis, would have been impossible without the great socio-political reforms of the eighteenth century.

first developed in his seminal essays on "The Formation of the State and Constitutionalism," "Military Organization and the Organization of the State" (1906), and to which he returned in his last major comparative study, "The Precondition of Representative Government" (1920). In his 1920s World History essays, written in the 1920s, Modzarski political developments were inenarrable, he argued, without consideration of two phenomena: the effect of the military system on the emergence in the fifteenth and sixteenth centuries from the struggle between the empire and the papacy upon the sovereign states that replaced it, and the influence of militarism on the form and spirit of state organization. What he called the Schlabien and Drang system of the ambitious powers in the sixteenth century was, in his view, a fundamental change. "We might even," he wrote in the last of these articles, "go so far as to claim that without this system, the history of its tendency to directly constitute itself, namely, the modernization of that system with it—that is to say, the consolidation and rationalization of state operations—even the representative system of States would not have appeared."

Equally determinative of political and foreign military factors: Huxford was impressed by Hans Delbrück's *History of the Art of War*. The first volume of which appeared in 1900 and he suggested that there was a "strong thread" that there was

academic career and to abundant archival research, he devoted himself more assiduously to theoretical and methodological problems, and it was in this period that he wrote

of the past and to understand the past and to draw from it "lessons that are not mere castles in the air but . . . can tell on concrete form in the real world

KKIM

the Story of Integration

Satyendra R. Shukla

the vital facts about the history of the
an kingdom from the inception of the
order right up to the people's fight
the totalitarian monarchy of the
and the state's eventual integration
Indian Union.

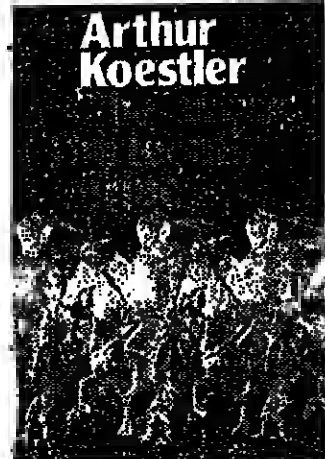
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By Richard Wollheim



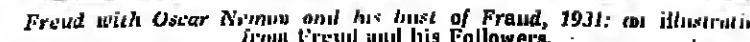
MARCH

Yokohama Book A 10.00

sympathizers. When in 1969, Roze published *Brother Arnold*, a full book and by-product of the pre-

The second difficulty is that P...

posal, old and new, in the
of this history. And it is a
answer to this question the
value of Fraud and his Fol-
miser finally depend.



must be answered first is whether the reasons that Fraud had, in each case, for making the decision were of a kind that justified it.

aspect of its work has continuously decreased (it is difficult to point to any novel developments in the last decade which are not continuations of "work in progress").

net will die within a short time after the death of the spouse. The survivor of a marriage based on a fiction needs to "withdraw" and is not considered as to the death

the friends and neighbours who wish to help and comfort the bereaved. Mrs Pulcus does not deal with the floundering back social much.

Alan White



E7.60 Q 214 202178

By Geoffrey Gorer

gross") and it has become more and more ingrained. Nearly all the publications originate

survivor of a marriage based on a fiction needs to "withdraw" and was projected on to the dead partner into her or himself so that dead can "live inside her."

the friends and neighbours who wish to help and comfort the bereaved. Mrs. Pilcus does not deal with the financial and social problems which usually accompany widowhood.

MARCH 1-APRIL 5

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APRIL 5

book and by-product of the present work on the relations between Poland and other states in the Baltic region.

The second difficulty is that Professor Rosen nowhere states his criteria for describing violence, and though this is by p

It is customary to treat the theory of the psychoanalytic man, as primarily the history

To answer such a question, it is not enough to appreciate fraud's

tinuations of "work in progress" and it has become more and more ingrown. Nearly all the publications originate

jection needs to "withdraw" what was projected on to the dead person into her or himself so that dead can "live inside her".

reaved. Mrs. Pulcus does not deal with the financial and social problems, which usually accompany widowhood.

Roman revisions

M. CARY and H. H. SCULL
A History of Rome
694pp. Macmillan. £7.95.

is merely glanced at in his introduction: the references will baffle any student, and clearly a separate section on the problem was needed. This is a serious omission, since it must affect editorial principles. As it is, lame references to "an explanatory gloss," "on unlikely gloss," "a gloss borrowed from . . ." "this famous reference . . ." interpolated by some scribe" seem like a return of the repressed.

A commentary is not perhaps the best place for literary criticism, and Mr. Smith eschews any general evaluation of the literary merits of Petronius and his impact on later literature. He might, however, have guided the student to an important controversy in Petronian studies: that between the proponents of the "decadent" William Arrowsmith, Basil Bunting, and others, and those who are offering a damning indictment of contemporary civilization, somewhat like Ellor's *The Waste Land* or Fellini's *Lo Dolce Vita* (not, however, like Fellini's *Satyricon*) and those who see in the work a highly aesthetic, but firmly contemporary work whose chief postulates are based on literature and taste, and not on apocalyptic visions or Nietzschean paganism.

Mr Smith's conservatism is also apparent in his gingerly handling of E. Fraenkel's radical theory adopted by Müller, although he had second thoughts later) that there are numerous interpolations in our received text. The problem

C. H. V. GUTHRIELAND and C. M.

cessors for nearly 300 years presided over an empire which possessed a uniform monetary system; alongside the maletresor imperial coinage there continued to be struck not only coinages produced by the Roman administration of individual provinces, but also coinages of cities in both east and west and of client princes and independent communities within the Roman sphere of influence.

Following the example of Milan in 1938, Oxford has decided to publish a catalogue of its coins of the Roman Empire, mainstream issues and others together; the first volume covers the reign of Augustus. The format is the familiar one used for the *Sylloge* of Greek coins, with illustrative coverage, brief descriptions, and technical details; necessary for collectors. The Oxford coins are in general well preserved and it is good to see them illustrated; the plates are of high quality and in a number of cases it is possible to correct the errors of some of the types hitherto known only from imperfectly preserved specimens in other museums.

Issue of mainstream college produced after 31 ac bore any reference to a servant of the princeps; It is the issue of P. Carisius, produced in Spain and deserving to provoke more reflection than it has. But neither Augustus nor his suc-

DONNA CAROL KURTZ:

painters, potters, and workshops, and of references to ancient literature. Finally there are the plates.

Donna Carol Kurtz has worked on her subject with loving competence and her results are convincing within the limits she set herself for those limits are constricting. But she took as a principle the sacrosanctity of John Bazley's attributions and thus her work might be modified. If the artist would have a candid examination with Dr. Kurtz's attributions and with the ornaments of the loyokoh are not of much interest in isolation, except in so far as they help to establish attributions (as on the relation of the loyokoh to Thanatos painters), and probably only a couple of dozen specialists to whom the first evidence might be of any use, will be of much help. Any degree of course there will refer to these regional comparisons. Third, the leisurely exposition does not pay enough attention to the convenience of the reader; for instance, in the second part, under the heading "Shapes, a set of simple drawings of profiles would have been helpful.

In detail there is not much to fault. On page 11, the influence of wooden plaques with a white

ground might have been considered is the iconography of funerary scenes (pages 131 and 136) on Attic vases so peculiar? And, if expensive grave monuments were made illegal about 500 BC and white funerary lekythoi were developed as a substitute, why was it that

The illustrations need separate commendation. The figures are both apposite and drawn to good effect. Kurtz sensibly has tried to standardize the names of some simple ornaments, though Billie (reserved embossed) could easily have been found excessive. The plates, if introduced, not only illuminate the text but also give much the best impression of the range of these objects and the quality of the work. The book is useful to several readers. The production is lovely, though the review copy had loose pages, and the

For the province of Asia, the catalogue adopts divisions into Mysia, Troas, Aeolis, Ionia and so on, originally devised for classical Greek coinages. Those divisions, rightly castigated by Louis Robert as ignoring the evidence of geography and history alike, make even less sense for the Roman period, in which (as Strabo remarks) the conventional boundaries of the Roman administration ignore pre-existing divisions.

It is no doubt ungracious, but seems necessary, to wonder whether so much exact scholarship as appears in this volume is necessary for the presentation of the catalogue of the collection. The catalogue of a great collection such as that of the British Museum (Roman Empire) or that of Humboldt (Roman Empire of the East) is complete enough to serve as a handbook; but the emulation of the British Museum by Glasgow, Edinburgh, Bonn, and elsewhere, is unwise. Does Oxford propose to purchase its cataloguing to be entered into the barbarous competition of the third century?

The second series, *nummi*, of the fourth. What is needed is not monographs on the coins, but on particular areas, both locally produced and imported, from these. It is not to build up an unbalanced view of the coinage of the Roman world which is suggested, but the view given in the catalogue of the collection, inevitably theophetized, as this case neither.

[illegible]

MICHAEL HUNTER:
John Aubrey and the Realm of Learning
256pp. Duckworth, £12.50.

John Aubrey's convoluted mental world has now been subjected to painstaking and sympathetic analysis. Living in an age when the virtuoso flourished, this idiosyncratic and oniable scholar, at once a universal amateur and dedicated antiquarian, typified a generation of English virtuosos that included

Southwell, Peter Pats, and Elias Ashmole. These men, all fellows of the newly founded Royal Society, are each worthy of remembrance—even if Southwell merely played Roswell to Sir William Petty's Johnson. Their associations and interests reflect a common pattern in that they all participated in the remarkable development of seventeenth-century English natural philosophy. While it has been argued that they failed to raise the critical standards of contemporary science, or even that they had a malign effect on the science during the last years of the

century, it would seem advisable to exclude them from scholarly attention on such grounds; just as it is essential to record the peaks of attainment, which can be characterized here by the work of Newton, Ray or Boyle, so it is necessary to survey the foothills. Any restriction of the history of science or of the broader history of ideas to a chronicle of "leading figures" with "correct" attitudes inevitably leads to distortion and anachronism, both characteristics of rationalized biography.

Aubrey, in one of many autobiographical notes, highlighted the consuming interest that ruled his life: "Surely my starres impelled me to be an Antiquary, I have the strangest luck at it, that things drop into my mouth". This passion for collecting encompassed a multitude of subjects, and ultimately led to the publication of his delightful *Brief Lives*. While his personalities were sometimes incorrect, Aubrey?

information was still remarkable. In some cases he provided details and opinions that, when corroborated by other sources, illuminated the shadowy lives of many figures of the first rank. However, this achievement, traditionally the basis of Aubrey's reputation, does not accurately reflect the breadth of his learning or the nature of his complex and paradoxical viewpoint. It is these lacunae which Michael Hunter has undertaken to fill in his book *John Aubrey and the Reality of Learning*.

By C. H. Josten

JOHN REIDY (Editor) :
Thomas Norton's Ordinal of
Alchemy

The Early English Text Society, founded in 1892, has the honor to announce the publication of this volume, No. 212 of its series, but the text of the *Thomas-Norborne* *Colloquia* is of such interest to students of early and early chemistry. They, too, have reason to be grateful to John Kelly, who has produced an altogether so reliable edition and has added a comprehensive and most useful introduction.

The text of the lost original, dated 1477, has been reconstructed mainly from the two oldest manuscripts (A and B). Variant readings are given from five others, each of which is placed among five groups into which the remaining twenty-one manuscripts examined by Mr. Relyea may be divided. The seven manuscripts from which the present edition is thus taken are carefully described and their relationships are thoroughly studied.

At various complete sections and in new printed editions of the text does not mention a facsimile reproduction of the "Assommoles".

Bletchworth Castle from the road.



Bletchworth Castle sketched by Aubrey in 1673: an illustration from John Aubrey and the Realm of Learning

By Lindsay Sharp

By the time of his death, Aubrey's position of concern for the future of his works had caused him to bequeath most of them to the Ashmolean. Only the unimpressive *Miscellaneous* had appeared in print, and the rest were in a state of chaotic confusion. Despite frequent attempts in his declining years to transcribe and re-order his manuscripts. Although a number of these works were subsequently published by Canon Jackson, Clark Britton, Stephens, Buckman-Brown and others, their editions have contained some errors, and a worst have been thoroughly misleading. It is therefore much to Dr Hunter's credit that he has relied almost entirely on the original manuscripts and so has been able to present this jumbled and heterogeneous material shines through in a wealth of apposite quotations. Although Dr Hunter's concern for representing Aubrey in his own words occasionally obscures his subject's weaknesses for "mere blarney" and fellow Aubrey's vility and multifariousness to emerge unhistoriated. Thus, Aubrey the toponymist, flatterer, scabolar, natural historian, antiquarian, duelist, and, as his assistant, a chorographer, mathematician, artist, and antiquarian are all united in this holistic portrait which for the first time allows the reader to glimpse the man as he integrated his various, repetitive, and overlapping obsessions, and fellings.

The resultant picture tends to confirm previously held opinions on the work of the late Mr. Hunter. He is the first to admit that his "placement rationalizations" conflicted both with less natural causes "and even with each other". His work was composed of a highly personalized blend of predictions and methods (both current and outmoded) in which "almost anything was possible". Even one of his most notable works, the *Walden* series, is criticized, in comparison with prevailing standards, relatively "baphazard and unsystematic". Consequently, unlike colleagues such as Hooke, who wrote a history of the movement, and Audrey, whose work remained an anonymous *Portrait of the fairest contemporary*, always was provided by John Ray, who, as one of the century's outstanding taxonomists, could put subjects in their natural history into the proper perspective.

I think, (If you can give me leave to be free with you), that you are a little too inclinable to credit strange relations. I have found men that are not skillfull in the History of Nature, very credulous, and apt to impose upon themselves and others; and therefore dare not give a firm assent to any thing they report, upon their own Authority; but are ever suspicious that they

solves," or illight to teretolo-
pize . . . and to make such of
knowing strange things.

Although they did little to im-
prove the quality of scientific
method, Aubrey's representative,
miscellaneous, yet interlocking at-
titudes have at last become intolli-
gible to anyone concerned with
the history of intellectual history.
Newton's profound and original
prae, prae theologian and prae
sapientio, Harvey's Aristotelianism,
and Boyle's Iroica can be regarded
as essential to our understanding
of their natural philosophy. In-
deed, Aubrey's non-mechanistic
beliefs and unsystematic writing on
natural history can provide impor-
tant contextual information on
the intellectual atmosphere com-
mons with his contemporaries and
with more general developments.
In giving on homogeneous account
of Aubrey's world-view, Dr Hunter
has achieved a great deal.

His careful reconstruction, based
on the most recent statements of
that "Aubrey and others like him
where all good Baconians" demands
more subtle differentiation between
evolutionary types of Baconianism,
especially in the last half of the
second half of the century, than is
provided at the beginning of
Chapter 2. His connection with
Bacon, Peckham and the Royal Society
during the inopportune
would also benefit from more
detailed investigation, since didac-

for the reform of learning were important, if ambivalent, constituents of Aubrey's general unworldliness.

Equally the book's assessment of Aubrey's novel contribution to the study of antiquities seems impressive, while Dr Hunter maintains that Dr B's strikingly original feature of Aubrey's antiquarianism is his unusual emphasis on relics and traditions collected in the field.¹ He almost immediately acknowledges that this has been field work before Aubrey in the form of the century-and-a-half-old tradition of miscellaneous topography stretching from Ireland to the Channel Islands, and that in favour of Aubrey's originality, we are told, was "the greater detail with which the natural and artificial features of the counties were described and arranged in chapters according to type, river, stone, beasts and so on". However, where Gerald Boston and others' (16b's) pedigrees had made outstanding early progress to Ireland, *Natural History* (1652, Bate's transcription) was concerned on an extensive field research and, although mostly concerned with antiquarian phenomena, was more systematically than Aubrey's subsequent collections.

There can be no doubt that Aubrey was familiar with these efforts since the Bouleau contains his personal copy of the continuation of Boete's work, [An] *Interrogatory Refuting* . . . to the *Humbankity and Natural History* of *Refuting* . . . in 1652. Therefore, on the hands of Dr. Boete's own statement that Aubrey's "antiquarian originality" was "directly inspired by his natural history," and on his recognition that the processes of field study may have been developed and refined by the mid-seventeenth century, it could be suggested that Aubrey's innovations were essentially derivative, and his application of more rigorous empirical methods to antiquarian subjects less effective than has been claimed.

A few problems arise over the book's presentation: unfortunately, its price will deter many who have already enjoyed *Beef, Lives* from appreciating this rich and comprehensive portrait. It is also worth noting that at times the author's footnotes are too long, alive, and more surprisingly, there is no bibliography of secondary works. Notwithstanding such criticisms, *Aubrey and the Realm of Learning* is a valuable and stimulating work that will have great publications. Dr. Hunt's superb bibliography serves his subject well and brings Aubrey's fascinating character and beliefs back into cer-

Edited by Walter Laqueur and George Mosse

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